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## W. A. BOUGUEREAU.

Few modern painters have enjoyed greater popularity than William Adolphe Bouguereau, whose death occurred last month at La Rochelle, France, in his eightieth year. He became the most famous of Picot's pupils, the artistic descendant of Ingres, the Academician. Cabanel, who died in 1889, and Henner, who preceded Bouguereau by a few weeks on the long journey, were his fellow pupils, and belong to his style of art expression. They did not attain the same degree of fame which the industrious limner of nymphs and nudes acquired.

From his earliest student's days, when still a merchant's clerk, Bouguereau won with ease the highest honors of his profession. Prizes and medals were showered upon him during his lifetime, while his material rewards accentuated his successes. After gaining the Prix de Rome, in 1850, not a year passed in all his long career that the market was not supplied with numbers of his smooth, attitudinizing canvases, which found greedy takers, especially in France and the United States.

His works may be divided into three groups—the religious, the pretty treatment of the nude, and his conventional, cleanly-dressed peasant girls. The religious pictures, of which his "Mater Afflictorum," now in the Luxembourg, is perhaps his best, are no less prettily sentimental, faultily faultless, vacuously peaceful, than his adorable goddesses and cupids and wood-nymphs, among which "The Hornet's Nest," in the Yerkes collection, stands preëminent.

The artist was a firm follower of the old academic lines. His forerunner was Carlo Dolci, his ideal exemplar Raphael. There was no progress in his art, nor was he ever influenced in the smallest degree by the new tendencies which sprang up around him in the 60's. He resisted these tendencies as nightmares, and referring to one of the modern apostles he would frequently remark: "Puvis de Chavannes m'empêche de dormir." From the first to the last his brush was as smooth in color as painfully accurate in modeling and drawing. To him the Dutch and Flemish were all wrong, and Whistler to his mind was the genius of the unfinished.

The technical part of Bouguereau's art is not above reproach. With all his skill in draughtsmanship he still lacks the vigor of line which gives life, and the smoothness of his demarkation makes the human form, as he portrays it, flaccid and limp. Likewise his color has often been overrated. His admirers extol it greatly, yet it is nothing but the white, the carmine and the umber as the studio receipt for "flesh" gives it. None of the finer effects are ever known to him. His porcelain models look all alike—soap, rouge and cold cream. In fact, it has been said that his effects suggest that before he painted his model she painted herself. He never catches the accidental gleams and shades of light shimmering through the interstices of green foliage upon his nymphs—they bloom in an absence of light, of atmosphere, with very sweet and pretty pinks of impossible flesh tints in a conventional landscape laid out with a French gardener's exactitude.

In spite of this adverse criticism, it may be stated that no painter of modern times has been in greater demand by prosperous collectors, and some twenty years ago no respectable amateur would mention his new-fad of picture-collecting until he had secured a "Bouguereau" for his parlor—fortunate those who in the rush for examples of the artist were unable to secure one of his "nudes" but had to content themselves with a peasant girl "decently clothed and in her right mind." Although by no means remarkable, these latter subjects present the painter with a spirit of greater sincerity. Yes, I have heard the Parisian studio gossip that Elizabeth Gardner had most to do with these canvases. *A la bonheur!* That question need not worry any one.

Bouguereau's methods were like those of Meissonier and Gerome, and his place in the history of art will surely be in the same line with these expounders of academic traditions.

## JEAN JACQUES HENNER.

At the banquet given by his friends and admirers to Henner to celebrate his election to the Institute, Jules Ferry, concisely, though with a touch of excess, summed up the claims of Henner to the position which to-day he holds in art.

"We admire and love you," Ferry said, addressing Henner, "because you are not of those who flatter the public, who follow it and court its favors. You have conquered the public by the force of your will, of your genius, you have tamed and charmed it. You have forced the French people, so pre-occupied by subjects in painting, so fond of anecdote, to accept, adopt and admire a conception of art in which subject is almost nothing, and which is to be defined as abstraction and beauty in color. Upon a community fond of details, fashioned by artists of incomparable skill into the most elaborate realism, you have imposed the worship of ideal beauty, sovereign and immobile. In the midst of tendencies quite opposed to your own, you have stemmed the current victoriously; in this modern life, full of the love of novelty, of the reality of light, of gray color and open-air effects, you have proved the superior beauty of that light which is neither the dawn nor the twilight, whose hour is struck by no clock, since it is the hour of the dream, of mystery, of the ideal. And this is why we lift our glasses in the first place to the friend, the sure friend, loyal and faithful, to the robust and valiant heart, to the great independent artist, to the passionate servant of the ideal, to the poet, to Henner!"

Henner is noted for his deadly coloring in his women's faces, making them look like opium or arsenic victims; for his elusive outline and the russet hair of his models. His best part is the richness of his color, distinguished by the florid beauty of chromatic opposites. He was an idealist, like never was before. He may have often repeated the same note, yet his sonnets in paint were always tuneful and harmonious. He was eminently successful in his portrait work, attested by a portrait of an "American Lady," shown in the Salon of 1895.

The articles appearing in this volume on March 1 and 15, on the Boston "Velasquez," were answered by the Boston Museum authorities in their Bulletin of June, 1905, with an array of the evidence adduced to substantiate its claim for the genuineness of this much-discussed painting. The opinion expressed in the above-mentioned articles is shared by Professor Charles H. Moore, of Harvard University; Dr. N. H. Pringsheim, of Cambridge; Mr. Frederic P. Vinton, the Boston artist; Mr. Walter Gay, of Paris, and Señor de Beruete, a noted historian of Spanish Art.

New light is thrown on the subject by the Spanish archaeologist and critic, Señor Melida, who has discovered among the family papers of the Duchesse de Villa Hermosa a receipt from the painter Velasquez, referring to three portraits painted in 1624, one of Philip IV., the other of the Duke de Olivares, and third a "personage." As the Philip IV portrait is at present in the Villa Hermosa galleries, and as there is no evidence that Velasquez painted another portrait of the King during that year, to which the Boston portrait is to be ascribed from internal evidence, it is to be assumed that the Boston "Velasquez" is a copy, or a canvas only partly from his brush.

The strife about this picture seems to have taken undue proportions. Every painting should stand on its own merits, and the row raised about the name to be affixed to this very meritorious work of art is silly and senseless. Why do the Directors not place on the tablet: "Attributed to Velasquez," as I suggested before. This would satisfy all parties, pro and con.

By the way, why has the Velasquez portrait in Mrs. Gardner's collection, which is a very similar picture, never been brought into the controversy for comparison? This painting has been exhibited at Burlington House, from the collection of Mr. Ralph Banks, of Kingston Lacy, and has been ascribed by Professor Carl Justi, an eminent authority, to the hand of Velasquez himself.

The awakened jealousy of foreign governments directed against the all-absorbing desire of American collectors to acquire works of art has been the cause of the well-known Italian laws to prevent the export of such treasures. It was owing to this law that the attempted sale of the Borghese Titian, "Sacred and Profane Love," to America, for an enormous sum of money—by some said to be £200,000—was prevented. A recent case proves that although this law has apparently been easily evaded, it is occasionally efficacious. The frescos by Giovanni Tiepolo in the Labia Palace, Venice, representing Antony and Cleopatra and the Departure of the Doge, were secretly sold to a Paris dealer for \$30,000, and bought of him by an unknown American for \$300,000. While arrangements for their removal were in progress the Government discovered the transaction, stopped the proceedings and arrested the seller of the works of art.

Other countries are now following Italy's example. Mexico has well-nigh been depleted of its relics of past ages. Ornaments of all sorts and articles of domestic use discovered by means of excavation and columns and reliefs from the wonderful temples of prehistoric times have been going out of the country at an extraordinary rate, enriching private and public museums of foreign nations to the detriment of Mexican museums.

The finest examples of the wonderful ornamented cotton rugs and garments and of the beautiful colored feather work made by the Indians of Mexico at unknown dates before the conquest by the Spaniards are to be found, not in the private or public collections in Mexico, but in the museums of Berlin, Vienna and other Teutonic cities.

A law is soon to be passed by the Mexican Government forbidding the sending abroad of art treasures and archaeological objects. A close supervision will be exercised over the famous old churches of the country, as carved objects in stone, wood and precious metals have been taken away from the churches in huge quantities.

The *London Daily Mail* now is also raising its voice for the protection of British art, and states that the recent acquisition by an American collector of four first folios of Shakespeare's plays for the remarkable sum of £10,000 has strengthened the demand for legislation in the matter of the exportation of art treasures.

It says further that the amount spent by the government annually on pictures and other works of art is as nothing when compared with the unlimited purses of American millionaires, and it is therefore evident that the only course that remains open, if private literature and art treasures are to be retained in this country, is legislation.

During the past season many of the finest canvases have crossed the Atlantic. Of recent times the most notable instance is the sale to Mr. Altman of New York of Hoppner's Lady Louisa Manners, sold at Christie's for 14,050 guineas. In fact, the high prices paid for many of the pictures sold under the hammer are undoubtedly caused by the unlimited commissions from America. The famous Titian "Aristo," purchased last year for \$30,000 by the British nation, would in all probability have found a place in some American collection had not Mr. Astor, Mr. Beit, and a few others generously subscribed £18,500 of the purchase money.

Germany has also despoiled British art, for the famous Peel Van Dyck, sold a few years ago for £24,250, now hangs upon the walls of the Berlin Museum.

And while most countries are waking up to the retention of their art treasures, the United States persists in excluding these by its idiotic Tariff on Art.

*The duty on Art must be abolished.*

On the 21st of October next the centenary of Lord Nelson's death will be commemorated in England. The famous beauty and Nelson's intimate friend, Lady Emma Hamilton, comes to mind when reading the announcement. She was left by Nelson to the "care of the Nation," as he died, but by the influence of the virtuous British matron was driven to banishment and starvation. Amy Lyon, or Emma Hart as she was named by Charles Greville, her first "protector," was a most beautiful woman, and was painted by nearly every contemporary artist. Her likeness is familiar in every printshop. Romney, who always spoke of her as "the divine lady," painted no less than twenty-three portraits of her as: "Nature," "Circe," "Iphigenia," "St. Cecilia," "Bacchante," and under many other titles. Reynolds painted a full-length, life-size figure of this fascinating creature as "Bacchante," which is one of his most famous masterpieces, and he also painted another equally beautiful full-length portrait of her as "The Seamstress." Lawrence made a magnificent full-length portrait of her, which is now in the National Gallery of Scotland. Hoppner painted her twice in full-length, once as "The Comic Muse," and once as "A Magdalen," both of these canvases being in the collection of the Marquis of Hertford.

Emma Hamilton must have been very attractive, as well as a very handsome, woman. She not only won but retained the admiration, affection and respect of many of the first men of her generation. Not men only, but women also acknowledged the potency of her charm, the Queen of Naples declaring, "She is the best and dearest of friends."



ROSINA EMMET SHERWOOD.

HAYMAKING.

Tiffany's new store on Fifth avenue is easily one of the finest structures in the city devoted to commercial purposes. The exterior is of gleaming white marble, relieved by the old Hercules clock from the former home on Union Square. The color-tone of the interior is keyed by the purple-gray Formosa marble used for pillars and in the walls. The impression throughout is one of magnificence. A detailed description, in which some of the specific art-treasures to be found here will be noted, will shortly appear.

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St. Thomas's Church, New York, practically destroyed by fire last month, was built by Richard Upjohn in 1870 and contained some of the finest chancel decorations in this country, executed by John La Farge and Augustus St. Gaudens. La Farge was represented by two mural paintings, St. Gaudens by a gold-bronze bas relief reredos. Angel figures, after Fra Angelico, which formed the decoration above the organ, were also by La Farge.

The same artists have now been instructed to take charge of the decorative features for the new church, which is being erected on the same site. The proposed scheme is very elaborate, and will probably require several years for fulfilment.



In the Mist—Hiroshige II  
"Impressions of Ukiyo-ye"  
Paul Elder and Company, San Francisco

"IMPRESSIONS OF UKIYO-YE, THE SCHOOL OF THE JAPANESE COLOR-PRINT ARTISTS," by Dora Amsden, San Francisco, Cal. Paul Elder & Company. \$1.50 net.

Japanese art delights us by its delicate fancy, its poetry, its freedom, as well as by its forceful spirit. While the Occidental world often gives the pictorial presentation of nature, startling in vivid truthfulness, but with its spiritual significance obliterated by technical excellence. To the Japanese artist a picture of nature is always a "voiceless poem."

There could be no more sympathetic treatment of the greatest school of Japanese art, the Ukiyo-ye, than is given by Mrs. Amsden in a little volume which the Paul Elder Company of San Francisco has brought out in a manner *à la Japonaise*.

Some dozen reproductions of famous prints accentuate the charm of this delicious treatise. Her style may at times be somewhat florid—who will decry the result produced by her exhaustive study of the art products of the land of "the Rising Sun"? Who could help but be infused with the spirit of these flowing lines, this pictorial grace, this enduring charm of Moronabu, Kiyonobu, Utamoro, Hiroshige, and Hokusai?

The author introduces us to the era of Ukiyo-ye, the artists of "the floating world," by a lucid recital of the influences which changed the hierarchic and aristocratic art expressions to one which presented "the floating world," that is, the common people, everyday life. Most of the artists of the color-print are mentioned, but the chapters on Utamoro, the founder of this school of genre, on Hokusai, the greatest Master of Ukiyo-ye, and on Hiroshige, the Apostle of Impressionism, are extremely fascinating.

The book is a prize for the lovers and collectors of Japanese prints.

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"A Handbook of Greek and Roman Sculpture," by Edmund von Mach. Boston. Bureau of University Travel.

There are many books on the "100 Masterpieces in Art," "100 Greatest Paintings," etc., the selection of which is generally arbitrary and depends on the individual taste of the compiler. The more restricted field of classic sculpture enabled Prof. Edmund von Mach to survey the entire domain and bring together five hundred examples of Greek and Roman sculpture, which may well be considered to exhaust the supply in existence. These examples have been reproduced in half-tone, accompanied by a descriptive volume, forming a world's catalogue of the subject. The book is a valuable addition to archaeological literature, written with profound scholarship and supplied with exhaustive data. The various indices at the back of the volume are not the least important in their aid to the student.

The text is a lucid treatment of each plate by its number, containing the pedigree of the work, its bibliographic references and a critical summary which is clear enough to be of interest to amateurs.

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"Art in Photography," Edited by Charles Holme, Special Summer Number of the International Studio. New York. John Lane Company.

At the last photographers' convention, held in Detroit in March, a New York art-writer commenced his address with the blunt statement: "Photography is not art, never was an art, and never will be an art"—which made the assembled photographers sit up and listen, which, probably, was the aim of the lecturer. A Paris judge, however, decided recently that, as far as copyright protection is concerned, photography must be classed with the arts. Any one examining the volume, "Art in Photography," published by the John Lane Company, will himself be convinced of this fact. There are considerably over one hundred reproductions of the best photographic work done in this country and abroad at the present day. Some are printed in tints and there are one or two specimens of color work direct from nature. These reproductions will convince one that almost exactly the same effects are produced by the lens on the plate as the painter limns with his brush on canvas. Some of the plates are masterly, and it is well-nigh impossible to single out any for special mention. Those by F. J. Mortimer, Clive Holland, D. Dunlop, in the British section; by Alfred Stieglitz, W. B. Post, E. J. Steichen, in the American section; by Robert Demachy in the French, and by Guido Rey and V. Sella in the Italian section, perhaps show the greatest pictorial and artistic qualities. The essays by Clive Holland, Charles H. Caffin, A. Horsley Hinton and Dr. Enrico Thovez, are just appreciations of the work shown.